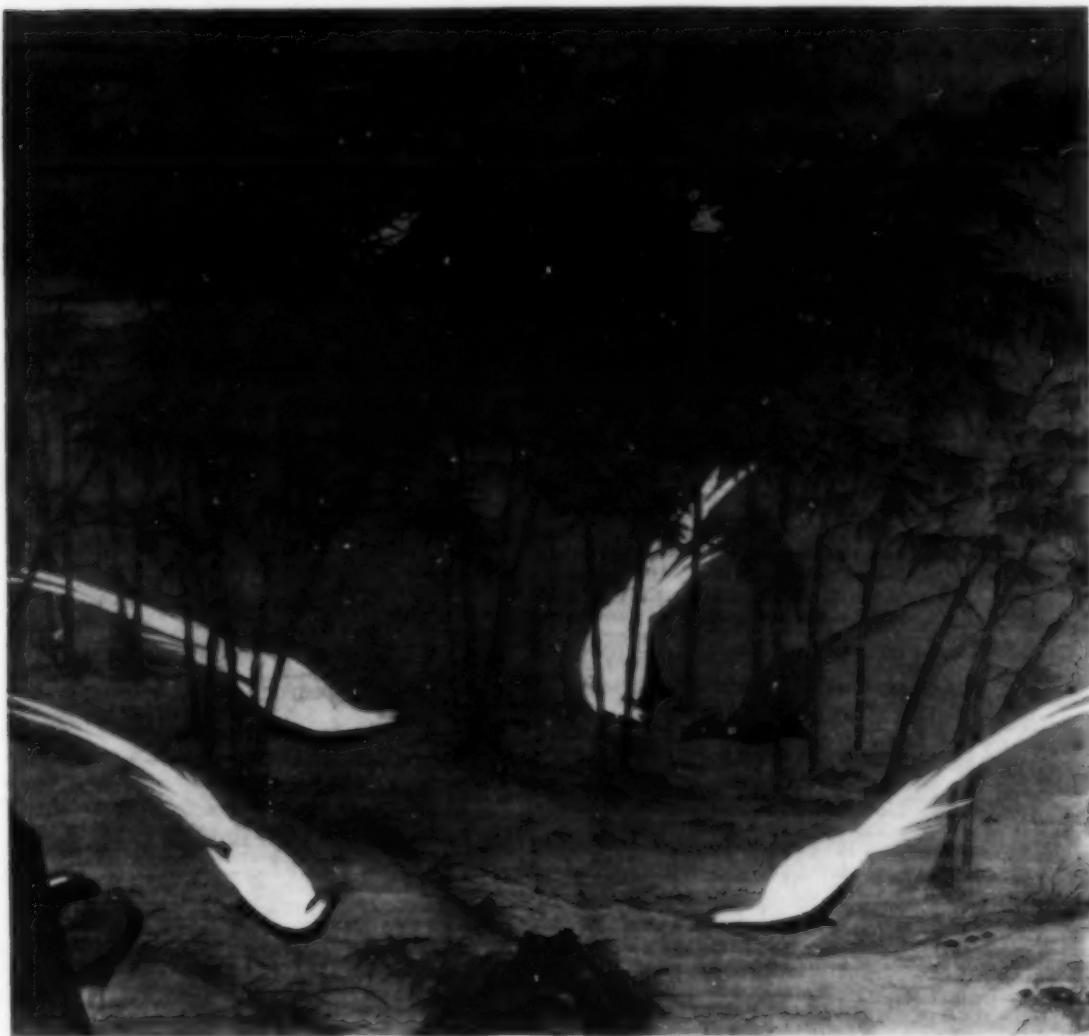


RECORD OF THE
MUSEUM OF HISTORIC ART
PRINCETON UNIVERSITY



ARTIST UNKNOWN, MING STYLE, "SEVEN WISE MEN OF THE BAMBOO GROVE."
FROM THE DUBOIS SCHANCK MORRIS COLLECTION.

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THE MORRIS COLLECTION OF CHINESE PAINTINGS

THE Morris Collection of Chinese paintings was officially presented to Princeton University during the Bicentennial Conference on Far Eastern Culture and Society in the spring of 1947. Previously, in 1942, we had acquired the Peterson Collection, catalogued by Dr. Laufer; recent gifts from C. O. von Kienbusch of the Class of 1906 have partially filled the need for nineteenth century and contemporary paintings. Now, this gift by Dr. DuBois S. Morris of one of the outstanding private collections has made Princeton an important center for the study of Chinese painting.

After graduation from Princeton with the Class of 1893, Dr. Morris lived in China for thirty years as a missionary. He began his collection in order to inspire the Chinese student with an appreciation of the greatness of their own culture. On his return to this country he was persuaded by Chinese friends to bring the collection to the United States, both in order to insure the safety of the paintings and to arouse in Americans an understanding of the true spirit of the Chinese, so perfectly expressed in their painting.

An attempt to formulate some of the fundamentals of this spirit was published last spring in the writer's *Principles of Chinese Painting with Illustrations from the DuBois Schanck Morris Collection*. This included a catalogue of fifty of the most interesting paintings with Ch'i-ch'en Wang's translations of the signatures, inscriptions, and legible seals. The remaining paintings, out of a total of four hundred and sixty items, have been catalogued and are available for study. The whole collection includes one hundred and forty-six figure subjects, one hundred and eighty-three landscapes, and one hundred and thirty-

one paintings of animal, bird, flower, and insect themes. These divide into two hundred and ninety-six hanging paintings, twenty-five handscrolls, and one hundred and thirty-nine album leaves. Most of the important names in the history of Chinese painting are represented either by an original, a free copy in the style of the master, or a remote rendering of the tradition of his iconography and style. Qualitatively, many of the rarest paintings remained anonymous or had been inscribed later with obviously added signatures. Quantitatively the copies are historically valuable for tracing the evolution of various traditions through the ages.

In any estimate of this collection it should be remembered that Dr. Morris belonged to that small group of pioneers who made their collections before the development of a more exacting connoisseurship. It is interesting to note that these early collections formed the foundations on which our great museums have built, namely the Freer collection in Washington, the Fenollosa in Boston, the Ferguson in New York, and the Simkhoverich in Philadelphia. All of these early collections were characterized by a predilection for T'ang and Sung attributions rather than the Ming and Ch'ing paintings collected by the Chinese themselves. In this respect the Morris collection is no exception. However, when we look back upon the so-called T'ang paintings bought by Mr. Freer or the early selections published by Dr. Ferguson, we can appreciate that the making of the Morris collection was a notable achievement.

Finally, a word should be said about the desires of the donor concerning this collection. In view of the illness of Dr. Morris, these were expressed at the formal presentation by DuBois S. Mor-

ris, Jr., Class of 1933, on behalf of his father, in the following words.

"What concerns my father most is the level of contact between nations—between the East and the West—between the old and the new. Are we as a nation to meet China solely on the level of our materialistic and industrial efficiency? Or is there a higher level on which the best of our American heritage can unite with the best of China's ancient culture? It is his conviction—shared, I am sure, by many of us—that the moral and spiritual power of both cultures, if released and related to present affairs, would prove to be the greatest binding force between our nations.

"Certainly, one of the strongest bonds

between all nations in time of chaos and confusion is their art, which seeks for inner reality. If the deepest intuitions of a nation are deposited in her art, then in these paintings China is giving to us her soul. . . .

"That is the challenge of great paintings like these to Princeton and America in the service of the world—that we look again to the roots of our democracy and rediscover the faith that will make it a living thing appealing to all nations. It is my father's hope that through some of these paintings the students at Princeton will feel a call to demonstrate the kind of democracy that will bind the world together."

G. R.

A BUST OF WASHINGTON OWNED BY JEFFERSON

A PLASTER bust of Washington, executed by William Rush, the first great native-born American sculptor, and formerly owned by Jefferson, has recently been acquired by this Museum.¹ Long supposed to be by the French sculptor Houdon, it can now be identified as by the hand of Rush. The writer became interested in the authorship of the bust when he was asked to prepare a biographical catalogue of the historical portraits either owned by Princeton University or held on long-term loan. Among the latter was a fine bronze bust of George Washington which had been deposited with the University in 1926 by Mrs. George Vaughn Curtis and which stood until recently in the War Memorial Room in Nassau Hall. Although inscribed on the base, "Bronze from plaster made for Jefferson by Houdon," the standard books on Wash-

ington portraits, including those by Eisen and by Morgan and Fielding, expressed doubt that the bust had been executed by Houdon himself. In correspondence with Mrs. Curtis, it developed that she had had the bronze bust cast in 1924 from an original plaster still in her possession and that the inscription on the bronze bust ascribing the design to Houdon had been added at the time of casting.

Shortly after this discovery, by sheer accident the writer came across, in the Pennsylvania Historical Society, an almost identical marble bust which the records of the Society showed had been made in 1856 by one J. A. Beck after a plaster by William Rush now in the museum at Valley Forge. On investigation, it became obvious that the Valley Forge plaster and that owned by Mrs. Curtis were replicas of one another and had been made by the same hand—that of William Rush—the chief difference between them being that Mrs. Curtis'

¹ Accession number 46-78. Height, 0.685 m. (27 inches). Purchased with the John Maclean Magie and Gertrude Magie Fund.

plaster was painted black to imitate bronze. A few weeks later the bust owned by Mrs. Curtis was bought by the Museum of Historic Art.

It is well known that Rush (who was a cousin of the celebrated Dr. Benjamin Rush, Class of 1760 at Princeton and a signer of the Declaration of Independence) customarily executed several plaster replicas of each of his busts and frequently painted them black in imitation of bronze. Rush had served in the Continental Army, had known Washington personally, and was (with Houdon, Joseph Wright, and Ceracchi) one of the few sculptors who had modelled him from life. As Rush himself wrote in regard to the full-length statue of Washington which he executed in 1814 after Washington's death, a statue now in Independence Hall at Philadelphia, ". . . I have modeled Gen. Washington in his life frequently in miniature and as large as life." It should be noted that Rush intended to sell casts of this statue and sent out a broadside to advertise it, a copy of which was received and preserved by Jefferson. However, Rush's project collapsed when only two orders for casts were received, one of them from President James Madison, Class of 1771 at Princeton. Probably Rush then decided to model his bust of Washington because he felt that replicas of a bust would sell better than those of a life-sized statue. At any rate, there is evidence that the bust was executed between 1811 and 1817, as Rush is known to have exhibited the plaster now at Valley Forge in the latter year, and yet it had not been included among works which he exhibited in 1811. As the example at Valley Forge is apparently made of a slightly-burned and hence hardened plaster, it is probable that Rush used it to make the mould for the Princeton plaster, and for another replica the early history of which is un-



known but which has been owned since 1941 by The New-York Historical Society.

The interest and value of the Princeton bust is greatly enhanced by the fact that there is every reason to believe that it was once owned by Thomas Jefferson. The tradition that Jefferson owned it is a very old one, going back at least to the 1840's. After Jefferson's death, his executor had advertised a sale to be held in January 1826, at one of Jefferson's estates, Poplar Forest. The bust was in all probability bought at that sale by a man named Gaddess who lived at Lynchburg, Virginia, eight miles from Poplar Forest, from about 1800 until 1850 or so when he died. Gaddess' son, John Gaddess, is known to have acquired the bust from his father and to have kept it in the office of the marble yard which he established in Lynch-

burg in 1840. In 1867 the younger Goddess sold the business and the bust to one J. I. Van Ness, from whom they were bought by Clarence Loving. In

1924 the bust was sold by Mr. Loving to Mrs. Curtis who sold it, in 1946, to the Museum of Historic Art.

D. D. E.

AN EARLY ATTIC KOTYLE

THE vase collection of the Museum has recently been enriched by the acquisition of an Early Attic kotyle which exhibits several unusual and interesting features.¹ Although broken, the cup is complete except for two small chips out of the lip. It is made of the fine, slightly micaceous, reddish-buff clay which is typical of Attic pottery. The shape is that of a rather low kotyle on a simple, splayed foot; the two horizontal handles spring from the body just below the slightly incurved lip.

The interior of the vase is covered with a dark, reddish-brown glaze. On the outside is a single, wide frieze of decoration delimited at the bottom by a narrow line of glaze. Between this and the foot is a wide glazed band, while the exterior of the foot is unglazed. The interior of the foot is glazed; the bottom of the cup itself is reserved and is decorated with a solid circle at the center and one glazed band about the circle. The frieze decoration falls into two groups. On one side of the cup a half-crouching lion confronts a large water bird (Fig. 1). On the other side is a standing panther facing to the right; in front of it sits a male figure who is apparently offering a leaf to the panther in his outstretched hand (Fig. 2). Between the lion and the bird there is a cross as a fill ornament; all other fill ornaments—consisting of dots in rows

¹ Museum purchase. Accession number 46-2. Height, 0.066 m. Diameter of lip, 0.096 m. Diameter of base, 0.054 m.



Figure 1



Figure 2

or rosettes and crosses—are above the figures, close to the lip.

The details of the figures are delineated by incised lines (those of the man and the panther appear to have been recently retouched), and parts of the animals and bird and the man's drapery are picked out with red paint applied over the glaze; no white paint is used. Incision is sparingly used on the animals and only the major features are picked out; the eyes of both man and animals are simple circles. That the mane of the lion is ruffled is clearly in-



Figure 3

dicated by its puffiness and by a serrated edge both at the back and the throat (Fig. 3). The man is wrapped in a himation which is draped over his left shoulder and apparently gathered and held by his left hand, leaving the right shoulder bare and the right hand free (Fig. 4). The head and lower part of the body are shown in profile; the trunk is in front view. A wavy line indicates the hair and a perfunctory curve the ear; the nose is long and beak-like. The chair apparently has four legs and a high back, probably an early version of the *klismos*.²

The cup is a rare example of the earliest Attic black-figure technique, a technique which was imported from Corinth near the close of the seventh century B.C.³ The vase is very Corinthian in appearance and it resembles closely the Early Corinthian products, especially those which continue some of the features of the Late Protocorinthian and Transitional periods, such as the dot rosettes, the sparse incision, and the elongated animal figures. The shape, too, is like that of Early Corinthian kotylai.⁴ Among Attic vases,

² G. M. A. Richter, *Ancient Furniture*, pp. 45 ff.

³ J. D. Beazley, *Attic Black-figure*, p. 8.

⁴ Corinth VII, 1, p. 66, fig. 21.



Figure 4

this cup would fit best in Payne's "Polos Style," which he begins at about 600 B.C.⁵ The round eyes and the beaked nose of the man have parallels in the sirens on vases of this group in San Francisco⁶ and Brussels⁷ and on fragments in Oxford.⁸ However, the drawing on the Princeton cup, while not up to the best Early Corinthian standards, is better than that usual on vases of the "Polos Style" and, together with the dot rosettes and early characteristics mentioned above, suggests that this kotyle should be dated to the end of the seventh century B.C.

SAUL S. WEINBERG

⁵ H. Payne, *Necrocorinthia*, p. 190.

⁶ *Corpus Vasorum Antiquorum*, United States of America 10, San Francisco 1, III H, pl. IV, 1 a-b.

⁷ *Op. cit.*, Belgium 1, Brussels 1, III H d, pl. 1, 4 a-c.

⁸ *Op. cit.*, Great Britain 9, Oxford 2, III H, pl. I, 18, 20-22.

RECENT ACCESSIONS

In addition to objects more fully published, the following were received between July, 1946, and July, 1947 (the objects are anonymous gifts unless otherwise noted):

PAINTING

- George Fuller, "Spirit of Autumn."
George Inness, "Italian Pastoral Scene." *Purchase, The John Maclean Magie and Gertrude Magie Fund.*
Homer Martin, "Landscape." *Gift of Mrs. W. C. Brownell and F. J. Mather, Jr.*
H. W. Pickersgill (?), "Portrait of Lord Eldon."
Eight modern Chinese paintings. *Gift of C. O. von Kienbusch '06.*

SCULPTURE

- Limestone bust, Palmyrene. *Gift of Mrs. W. L. Glenney and Mrs. Field.*
Wood relief, early Christian. *Gift of C. Rufus Morey.*
Ivory relief, figure of saint, Byzantine. *Purchase, The Caroline G. Mather Fund.*
Ivory Madonna and Child, French, late 13th Century. *Purchase, The Caroline G. Mather Fund.*
Gutzon Borglum, bronze bear and plaster face. *Gift of Philip Ashton Rollins '89.*
John Frazee, plaster head of Andrew Jackson. *Purchase, The John Maclean Magie and Gertrude Magie Fund.*
Gaudier-Brzeska, bronze head. *Gift of Mrs. Dan Fellows Platt.*
Aristide Maillol, "The Dying Warrior," bronze model for the war memorial at Banyuls, France. *Purchase, The John Maclean Magie and Gertrude Magie Fund.*

DRAWINGS

- Twenty Italian drawings by Annibale Carracci, Correggio, Parmigianino and others.
Fifteen French drawings, nine by Claude Lorrain, one each by Appian, Descamps, Isabey, Jacaecci, H. Robert, van Loo.
Ostade, "Three Men at Table."
Von Klenze, study of the west end of the Parthenon. *Purchase, The Caroline G. Mather Fund.*
Six English drawings by Blake, Constable, Cruikshank, Leech, and Prout.
Seven American drawings and watercolors by Glackens, LaFarge, Manfredi, Myers, and Schonbauer.
Two sketch books by Mahonri Young and Glackens.
Thirty-eight watercolors and drawings by Abraham Walkowitz. *Gift of the artist.*
Homer Martin, "Landscape." *Gift of Macbeth Galleries.*
Hokuba, "Courtesan."

PRINTS

- Four Japanese prints by Hiroshige, Sukenobu, Utamaro, Shunman.
Rembrandt, etching of Clement de Jonghe.
Four lithographs by Abraham Walkowitz. *Gift of the artist.*

(continued on back page)

MISCELLANEOUS

Twelve Egyptian faience and bronze amulets. *Gift of Mrs. Dan Fellows Platt.*

Terracotta figurine of Astarte, Cypriote. *Purchase.*

Bronze pendant in form of ibex, Luristan.

Bronze fibula, Italic.

Four bronze fibulae, Italic. *Gift of Mrs. Dan Fellows Platt.*

Bronze deer, Greek, Geometric period. Jointed terracotta doll, Greek, 5th Century. *Purchase.*

Plastic vase, Hellenistic.

Terracotta statuette of Aphrodite, Aegean-Roman.

Fragments of Gaulish sigillata. *Gift of Louis C. West.*

Glass jug, Roman.

Fragment of mosaic glass and glass almond-shaped vase, Roman. *Purchase, The Caroline G. Mather Fund.*

Bronze censer, early Christian. *Purchase, The Caroline G. Mather Fund.*

Eight pieces of stained glass, French, German, and English, 14th to 16th Century. *Gift of Mrs. Bashford Dean and C. O. von Kienbusch '06.*

"Les Images de la Mort," Lyon, 1547; woodcuts by Holbein.

Electoral flagon of 1603, Raeren ware. *Estate of George Priest.*

Dagger, Spanish. *Gift of Philip Ashton Rollins '89.*

Bronze ting, Shang Dynasty. *Purchase, The C. O. von Kienbusch, Jr. Memorial Fund.*

Six bowls of spinach jade, Chinese, Ch'ien Lung period. *Gift of Chester D. Tripp.*

Ten Japanese and one Alaskan carved ivory. *Gift of Mrs. Alexander C. Robinson III in memory of her mother, Mrs. Edward Woods.*

MUSEUM OF HISTORIC ART

RECORD

THE Record is published twice yearly. There is no subscription fee. Inquiries and requests may be addressed to the Editor.

The Museum of Historic Art, a section of the Department of Art and Archaeology of Princeton University, is intended to form a visible epitome of the history of art from earliest times to the present, that is, to cover the ground of the teaching by the Department.

The Museum is open daily from 10 A.M. to 4:30 P.M. (during July from 1:30 to 4:30 P.M.), Sundays from 2 to 5 P.M.; it is closed Thanksgiving, Christmas, and New Year's Day, and Easter weekend, and during the month of August. Visits at other times may be arranged by appointment.

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